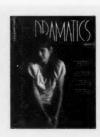
Index

Volume 73 September 2001- May 2002

Selected articles and this index are available in the article archives of our website, www.edta.org, under Publications.







| Titles | Mastering your craft: it takes more than talent to scale the mountain, by Bruce Miller |
|---|--|
| Actions speak loudly: making the audience feel, by Bruce | The Millennials (play), by Jessica VaughanOctober |
| Miller | Nine Ten (play), by Warren Leight |
| | Overnight delivery: the 24 Hour Plays enlists stars for a September 11 |
| Miller | benefit, by Larry Getlen |
| After the fall: why theatre is as important as ever, by Jeffrey | Playwrights find inspiration in history: building a shipyard musical in |
| Sweet | Wisconsin, by Ed Huyck |
| The alien kid grows up: Joseph Gordon-Levitt's new acting | Property Rites (play), by Alan Haehnel |
| challenges, by Tony Vellela | Rapunzel Uncut (play), by Mariah EvermanOctober |
| The annual play survey | Reese and Babe (play), by Lew Holton |
| Be a student again: training for teachers, by Orla Swift February | Reservations (play), by Lisa Rand |
| The best artists in the world, too: Cultural Olympiad shared Salt Lake | Running in rep: what it takes to create a theatrical smorgasbord, by |
| spotlight, by Celia R. Baker | |
| Blasting to Broadway: the marching band breaks out of halftime, by | Laura C. Kelley |
| Lou Harry October | Sonata for Armadillos (play), by Jon Tuttle |
| Blazing her own career trail: Jessica Thebus, freelance director and | Sound playmaking: a Los Angeles company has turned theatre on its |
| more, by Jessica Royer | ear, by Lou Harry |
| Blood, sweat, and tears: how to make an actor look like something | |
| the cat dragged in, by Janet Flora | Ten tools for writing ten-minute plays, by Gary Garrison January |
| Classics, move over: what's best in New York is new, via Chicago, by | Theatrical space: a meeting place for actor and audience, by John Ahart |
| Jeffrey Sweet | A Thespian Festival album: photographs from the best week of the |
| Coming into his own: actor Max Casella isn't a teenager anymore, by | |
| Tony Vellela | year, by R. Bruhn and Don CorathersOctober |
| 71 0 | A trail of Tonys: from Broadway to Chicago to Connecticut, |
| Orla Swift February | producers brush elbows, by Jeffrey Sweet September |
| Engaging with the times: a look back at British theatre and its society, by Jeffrey Sweet | Treasuring the moment: fleeting performances endure as memories, by Jeffrey Sweet |
| Exit Christiansen: in Chicago, they're hugging a critic, by Jeffrey | Turning images into words: audio description tells the visual story, by |
| Sweet | Laura C. KelleyMarch |
| A fire within: the stunning theatrical vision of Julie Taymor, by | Two birds: a luminescent Seagull, and another one, by Jeffrey |
| Jessica Royer | SweetOctober |
| For the love of theatre: summer stock internships and apprenticeships, by Orla Swift February | Voice magic: learning the tricks of vocal variety, by Lissa Tyler RenaudMarch |
| Fundamentals of lighting: the ellipsoidal reflector spotlight, by | Wake-Up Call (play), by Stephen GreggNovember |
| Katherine Shirek Doughtie and Steve Nelson January | A warrior with her pen: playwright Melanie Marnich creates her own |
| Getting old: creating age makeup, by Janet Flora April | realities for the stage, by Laura C. Kelley Septembe |
| Great expectations: eight theatre students talk about their plans and | Way off Broadway: composers find artistic homes away from home, b |
| dreams, by Stephen Gregg September | Laura C. Kelley Ma |
| If it's Sunday, this must be Oslo: traveling to where the play began, by Toby Zinman | Where you're going: figuring out what you're going to do next vear |
| Isabella (play), by Emily AndersonOctober | 7 |
| Lives in the theatre: the Educational Theatre Association honors | Authors |
| Tom Jones and Harvey Schmidt, by Don Corathers October | Ahart, John: Theatrical space: a meeting place for actor and |
| Looking for a character: enrich a portraval through research, by | audience Octobe |
| Orla Swift | Anderson, Emily: Isabella (play) Octobe |
| Love and death at the Humana Festival, by Don Corathers May | Baker, Celia R.: The best artists in the world, too: Cultural Olympiad |
| Make it real: the basics of stage makeup, by Janet Flora | shared Salt Lake spotlight |
| Making theatre in a hurry: the improv scene in Philadelphia, by Toby | Bruhn, R.: A Thespian Festival album: photographs from the best |
| Zinman March | week of the year (with Don Corathers) Octobe |

| | by Bruce Miller |
|----|---|
| | The Millennials (play), by Jessica Vaughan October |
| | Nine Ten (play), by Warren Leight |
| | Overnight delivery: the 24 Hour Plays enlists stars for a September 11 |
| | benefit, by Larry Getlen |
| | Playwrights find inspiration in history: building a shipyard musical in |
| | Wisconsin, by Ed Huyck |
| | Property Rites (play), by Alan Haehnel September |
| | Rapunzel Uncut (play), by Mariah EvermanOctober |
| | Reese and Babe (play), by Lew Holton |
| | Reservations (play), by Lisa Rand |
| | Running in rep: what it takes to create a theatrical smorgasbord, by |
| | Laura C. KelleyNovember |
| | Sonata for Armadillos (play), by Jon Tuttle |
| | Sound playmaking: a Los Angeles company has turned theatre on its |
| | ear, by Lou Harry |
| | Speak Now (play), by Seth Kramer |
| , | Ten tools for writing ten-minute plays, by Gary Garrison January |
| | Theatrical space: a meeting place for actor and audience, by John |
| | AhartOctober |
| | A Thespian Festival album: photographs from the best week of the |
| | vear, by R. Bruhn and Don CorathersOctober |
| | A trail of Tonys: from Broadway to Chicago to Connecticut, |
| , | producers brush elbows, by Jeffrey Sweet September |
| | Treasuring the moment: fleeting performances endure as memories, |
| 7. | by Jeffrey Sweet |
| | Turning images into words: audio description tells the visual story, by |
| | Laura C. Kelley |
| | Two birds: a luminescent Seagull, and another one, by Jeffrey |
| | SweetOctober |
| | Voice magic: learning the tricks of vocal variety, by Lissa Tyler |
| | RenaudMarch |
| | Wake-Up Call (play), by Stephen Gregg November |
| , | A warrior with her pen: playwright Melanie Marnich creates her own |
| | realities for the stage, by Laura C. Kelley September |
| | Way off Broadway: composers find artistic homes away from home, by |
| | Laura C. Kellev |
| į | Where you're going: figuring out what you're going to do next |
| | vear |
| | , |
| | Authors |
| 7 | Ahart, John: Theatrical space: a meeting place for actor and |
| | audience October |
| 1 | Anderson, Emily: Isabella (play) October |
| 7 | Baker, Celia R.: The best artists in the world, too: Cultural Olympiad |
| 1 | shared Salt Lake spotlight April |
| | Bruhn, R.: A Thespian Festival album: photographs from the best |
| , | week of the year (with Don Corathers) October |

| Authors | |
|---|-----------------|
| Ahart, John: Theatrical space: a meeting place for ac | tor and |
| audience | October |
| Anderson, Emily: Isabella (play) | October |
| Baker, Celia R.: The best artists in the world, too: Cu | Itural Olympiad |
| shared Salt Lake spotlight | April |
| Bruhn, R.: A Thespian Festival album: photographs f | rom the best |
| week of the year (with Don Corathers) | October |

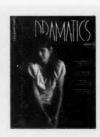
Index

Volume 73 September 2001- May 2002

Selected articles and this index are available in the article archives of our website, www.edta.org, under Publications.





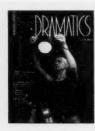


| Titles | Mastering your craft: it takes more than talent to scale the mountain, by Bruce Miller |
|---|--|
| Actions speak loudly: making the audience feel, by Bruce | The Millennials (play), by Jessica VaughanOctober |
| Miller | Nine Ten (play), by Warren Leight |
| | Overnight delivery: the 24 Hour Plays enlists stars for a September 11 |
| Miller | benefit, by Larry Getlen |
| After the fall: why theatre is as important as ever, by Jeffrey | Playwrights find inspiration in history: building a shipyard musical in |
| Sweet | Wisconsin, by Ed Huyck |
| The alien kid grows up: Joseph Gordon-Levitt's new acting | Property Rites (play), by Alan Haehnel |
| challenges, by Tony Vellela | Rapunzel Uncut (play), by Mariah EvermanOctober |
| The annual play survey | Reese and Babe (play), by Lew Holton |
| Be a student again: training for teachers, by Orla Swift February | Reservations (play), by Lisa Rand |
| The best artists in the world, too: Cultural Olympiad shared Salt Lake | Running in rep: what it takes to create a theatrical smorgasbord, by |
| spotlight, by Celia R. Baker | |
| Blasting to Broadway: the marching band breaks out of halftime, by | Laura C. Kelley |
| Lou Harry October | Sonata for Armadillos (play), by Jon Tuttle |
| Blazing her own career trail: Jessica Thebus, freelance director and | Sound playmaking: a Los Angeles company has turned theatre on its |
| more, by Jessica Royer | ear, by Lou Harry |
| Blood, sweat, and tears: how to make an actor look like something | |
| the cat dragged in, by Janet Flora | Ten tools for writing ten-minute plays, by Gary Garrison January |
| Classics, move over: what's best in New York is new, via Chicago, by | Theatrical space: a meeting place for actor and audience, by John Ahart |
| Jeffrey Sweet | A Thespian Festival album: photographs from the best week of the |
| Coming into his own: actor Max Casella isn't a teenager anymore, by | |
| Tony Vellela | year, by R. Bruhn and Don CorathersOctober |
| 71 0 | A trail of Tonys: from Broadway to Chicago to Connecticut, |
| Orla Swift February | producers brush elbows, by Jeffrey Sweet September |
| Engaging with the times: a look back at British theatre and its society, by Jeffrey Sweet | Treasuring the moment: fleeting performances endure as memories, by Jeffrey Sweet |
| Exit Christiansen: in Chicago, they're hugging a critic, by Jeffrey | Turning images into words: audio description tells the visual story, by |
| Sweet | Laura C. KelleyMarch |
| A fire within: the stunning theatrical vision of Julie Taymor, by | Two birds: a luminescent Seagull, and another one, by Jeffrey |
| Jessica Royer | SweetOctober |
| For the love of theatre: summer stock internships and apprenticeships, by Orla Swift February | Voice magic: learning the tricks of vocal variety, by Lissa Tyler RenaudMarch |
| Fundamentals of lighting: the ellipsoidal reflector spotlight, by | Wake-Up Call (play), by Stephen GreggNovember |
| Katherine Shirek Doughtie and Steve Nelson January | A warrior with her pen: playwright Melanie Marnich creates her own |
| Getting old: creating age makeup, by Janet Flora April | realities for the stage, by Laura C. Kelley Septembe |
| Great expectations: eight theatre students talk about their plans and | Way off Broadway: composers find artistic homes away from home, b |
| dreams, by Stephen Gregg September | Laura C. Kelley Ma |
| If it's Sunday, this must be Oslo: traveling to where the play began, by Toby Zinman | Where you're going: figuring out what you're going to do next vear |
| Isabella (play), by Emily AndersonOctober | 7 |
| Lives in the theatre: the Educational Theatre Association honors | Authors |
| Tom Jones and Harvey Schmidt, by Don Corathers October | Ahart, John: Theatrical space: a meeting place for actor and |
| Looking for a character: enrich a portraval through research, by | audience Octobe |
| Orla Swift | Anderson, Emily: Isabella (play) Octobe |
| Love and death at the Humana Festival, by Don Corathers May | Baker, Celia R.: The best artists in the world, too: Cultural Olympiad |
| Make it real: the basics of stage makeup, by Janet Flora | shared Salt Lake spotlight |
| Making theatre in a hurry: the improv scene in Philadelphia, by Toby | Bruhn, R.: A Thespian Festival album: photographs from the best |
| Zinman March | week of the year (with Don Corathers) Octobe |

| | by Bruce Miller |
|----|---|
| | The Millennials (play), by Jessica Vaughan October |
| | Nine Ten (play), by Warren Leight |
| | Overnight delivery: the 24 Hour Plays enlists stars for a September 11 |
| | benefit, by Larry Getlen |
| | Playwrights find inspiration in history: building a shipyard musical in |
| | Wisconsin, by Ed Huyck |
| | Property Rites (play), by Alan Haehnel September |
| | Rapunzel Uncut (play), by Mariah EvermanOctober |
| | Reese and Babe (play), by Lew Holton |
| | Reservations (play), by Lisa Rand |
| | Running in rep: what it takes to create a theatrical smorgasbord, by |
| | Laura C. KelleyNovember |
| | Sonata for Armadillos (play), by Jon Tuttle |
| | Sound playmaking: a Los Angeles company has turned theatre on its |
| | ear, by Lou Harry |
| | Speak Now (play), by Seth Kramer |
| , | Ten tools for writing ten-minute plays, by Gary Garrison January |
| | Theatrical space: a meeting place for actor and audience, by John |
| | AhartOctober |
| | A Thespian Festival album: photographs from the best week of the |
| | vear, by R. Bruhn and Don CorathersOctober |
| | A trail of Tonys: from Broadway to Chicago to Connecticut, |
| , | producers brush elbows, by Jeffrey Sweet September |
| | Treasuring the moment: fleeting performances endure as memories, |
| 7. | by Jeffrey Sweet |
| | Turning images into words: audio description tells the visual story, by |
| | Laura C. Kelley |
| | Two birds: a luminescent Seagull, and another one, by Jeffrey |
| | SweetOctober |
| | Voice magic: learning the tricks of vocal variety, by Lissa Tyler |
| | RenaudMarch |
| | Wake-Up Call (play), by Stephen Gregg November |
| , | A warrior with her pen: playwright Melanie Marnich creates her own |
| | realities for the stage, by Laura C. Kelley September |
| | Way off Broadway: composers find artistic homes away from home, by |
| | Laura C. Kellev |
| į | Where you're going: figuring out what you're going to do next |
| | vear |
| | , |
| | Authors |
| 7 | Ahart, John: Theatrical space: a meeting place for actor and |
| | audience October |
| 1 | Anderson, Emily: Isabella (play) October |
| 7 | Baker, Celia R.: The best artists in the world, too: Cultural Olympiad |
| 1 | shared Salt Lake spotlight April |
| | Bruhn, R.: A Thespian Festival album: photographs from the best |
| , | week of the year (with Don Corathers) October |

| Authors | |
|---|-----------------|
| Ahart, John: Theatrical space: a meeting place for ac | tor and |
| audience | October |
| Anderson, Emily: Isabella (play) | October |
| Baker, Celia R.: The best artists in the world, too: Cu | Itural Olympiad |
| shared Salt Lake spotlight | April |
| Bruhn, R.: A Thespian Festival album: photographs f | rom the best |
| week of the year (with Don Corathers) | October |

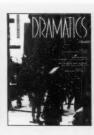












| Corathers, Don: Lives in the the | atre: the Educational Theatre |
|------------------------------------|---|
| Association honors Tom Ione | s and Harvey Schmidt October |
| | na Festival May |
| A Theorian Festival album: pl | hotographs from the best week of the |
| | |
| | October |
| | ndamentals of lighting: the ellipsoidal |
| | Nelson) January |
| Everman, Mariah: Rapunzel Uncu | t (play) October |
| Flora, Janet: Blood, sweat, and te | ears: how to make an actor look like |
| something the cat dragged in | Mav |
| | keup April |
| | ge makeup March |
| | ting ten-minute plays January |
| | |
| | y: the 24 Hour Plays enlists stars for a |
| | November |
| | ons: eight theatre students talk about |
| their plans and dreams | September |
| Wake-Up Call (play) | November |
| Haehnel, Alan: Property Rites (pla | y)September |
| Harry, Lou: Blasting to Broadwa | y: the marching band breaks out of |
| | October |
| | geles theatre company has turned |
| | May |
| | N, Wireless Microphones in the Theatre, |
| | |
| | April |
| | y) March |
| | iration in history: building a shipyard |
| musical in Wisconsin | January |
| Kelley, Laura C.: Book review, T | he New York Times Book of Broadway, |
| | January |
| Running in rep: what it takes | to create a theatrical |
| | November |
| | audio description tells the visual |
| 0 0 | March |
| | wright Melanie Marnich creates her |
| | |
| | September |
| | s find artistic homes away from |
| | May |
| | January |
| | May |
| Marshall, Jhon: Book review, Son | adheim and Lloyd-Webber: The New |
| Musical, by Stephen Citron | April |
| Miller, Bruce: Book review, An A | Acrobat of the Heart: A Physical Approach |
| to Acting, Inspired by the Work | |
| | September |
| | the audience feel November |
| | ABC's of crafting a role September |
| | more than talent to scale the |
| | |
| mountain | May |
| | |

| Nelson, Steve: Fundamentals of lighting: the ellipsoidal reflector |
|---|
| spotlight (with Katherine Shirek Doughtie) January |
| Rand, Lisa: Reservations (play) October |
| Renaud, Lissa Tyler: Voice magic: learning the tricks of vocal |
| variety |
| Royer, Jessica: Blazing her own career trail: Jessica Thebus, freelance |
| director and more |
| A fire within: the stunning theatrical vision of Julie |
| Taymor |
| Sweet, Jeffrey: After the fall: why theatre is as important |
| as ever |
| Book reviews, Days and Nights at the Second City: A Memoir, with Notes |
| on Staging Review Theatre, by Bernard Sahlins and Produce Your Play |
| Without a Producer: A Survival Guide for Actors and Playwrights Who |
| Need a Production, by Mark HillenbrandSeptember |
| Classics, move over: what's best in New York is new, via |
| |
| Chicago |
| Engaging with the times: a look back at British theatre and its |
| society May |
| Exit Christiansen: in Chicago, they're hugging a critic April |
| A trail of Tonys: from Broadway to Chicago to Connecticut, |
| producers brush elbows September |
| Treasuring the moment: fleeting performances endure as |
| memories March |
| Two birds: a luminescent Seagull, and another one October |
| Swift, Orla: Be a student again: training for teachers February |
| Different kinds of theatre classrooms: summer study |
| programs February |
| For the love of theatre: summer stock internships and |
| apprenticeships February |
| Looking for a character: enrich a portrayal through |
| research April |
| Tuttle, Jon: Sonata for Armadillos (play) |
| Vaccariello, Linda: Book review, Changing Stages: A View of British and |
| American Theatre in the Twentieth Century, by Richard Eyre January |
| Vaughan, Jessica: The Millennials (play) |
| Vellela, Tony: The alien kid grows up: Joseph Gordon-Levitt's new |
| acting challenges |
| Coming into his own: actor Max Casella isn't a teenager |
| anymoreSeptember |
| Zinman, Toby: If it's Sunday, this must be Oslo: traveling to where |
| the play began |
| Making theatre in a hurry: the improv scene in |
| Philadelphia March |
| 1 macepine |

Subjects

Acting

Actions speak loudly: making the audience feel, by Bruce

| An actor's encyclopedia: the ABC's of crafting a role, by Bruce | by Jeffrey Sweet |
|--|---|
| Miller September Looking for a character: enrich a portrayal through research, by Orla | producers brush elbows, by Jeffrey Sweet Septembe |
| SwiftApril | Treasuring the moment: fleeting performances endure as memories |
| Mastering your craft: it takes more than talent to scale the mountain, by Bruce Miller | by Jeffrey Sweet |
| Voice magic: learning the tricks of vocal variety, by Lissa Tyler | SweetOctobe |
| RenaudMarch | Playwriting |
| Book and CD-ROM reviews | Ten tools for writing ten-minute plays, by Gary Garrison Januar |
| An Acrobat of the Heart: A Physical Approach to Acting, Inspired by the Work of Jerzy Grotowski, by Stephen Wangh (Bruce Miller) September | Reports |
| Changing Stages: A View of British and American Theatre in the Twentieth | The annual play surveyNovembe |
| Century, by Richard Eyre (Linda Vaccariello) | The best artists in the world, too: Cultural Olympiad shared Salt Lak spotlight, by Celia R. Baker |
| Theatre, by Bernard Sahlins (Jeffrey Sweet) September | Blasting to Broadway: the marching band breaks out of halftime, by |
| The New York Times Book of Broadway, edited by Ben Brantley (Laura C. | Lou HarryOctobe |
| Kelley) | If it's Sunday, this must be Oslo: traveling to where the play began, b Toby Zinman |
| Playwrights Who Need a Production, by Mark Hillenbrand (Jeffrey | Love and death at the Humana Festival, by Don Corathers Ma |
| Sweet) September | Making theatre in a hurry: the improv scene in Philadelphia, by Tob |
| Sondheim and Lloyd-Webber: The New Musical, by Stephen Citron (Jhon Marshall) | Zinman |
| Wireless Microphones in the Theatre: Interactive CD-ROM Instructional Tool, | benefit, by Larry GetlenNovembe |
| by Martin John Gallagher (Chuck Hatcher) April | Running in rep: what it takes to create a theatrical smorgasbord, by Laura C. Kelley |
| College | A Thespian Festival album: photographs from the best week of the |
| Where you're going: figuring out what you're going to do next . year | year, by R. Bruhn and Don Corathers |
| year | Laura C. Kelley |
| Directories | Way off Broadway: composers find artistic homes away from home, b |
| 2002 College Theatre Directory | Laura C. Kelley Ma |
| 2002 Summer Theatre Directory February | Scripts |
| Interviews and profiles | Isabella, by Emily AndersonOctobe |
| The alien kid grows up: Joseph Gordon-Levitt's new acting | The Millennials, by Jessica VaughanOctobe |
| challenges, by Tony VellelaJanuary | Nine Ten, by Warren Leight |
| Blazing her own career trail: Jessica Thebus, freelance director and | Property Rites, by Alan Haehnel September |
| more, by Jessica Royer | Rapunzel Uncut, by Mariah EvermanOctobe |
| Coming into his own: actor Max Casella isn't a teenager anymore, by | Reese and Babe, by Lew Holton |
| Tony Vellela | Reservations, by Lisa Rand |
| Sweet | Speak Now, by Seth Kramer |
| A fire within: the stunning theatrical vision of Julie Taymor, by Jessica | Wake-Up Call, by Stephen Gregg |
| Royer | |
| Great expectations: eight theatre students talk about their plans and | Technical theatre |
| dreams, by Stephen Gregg September | Blood, sweat, and tears: how to make an actor look like something |
| Lives in the theatre: the Educational Theatre Association honors | the cat dragged in, by Janet Flora |
| Tom Jones and Harvey Schmidt, by Don Corathers October Playwrights find inspiration in history: building a shipyard musical in | Fundamentals of lighting: workhorse of the grid, the ellipsoidal reflector spotlight, by Katherine Shirek Doughtie and Steve |
| Wisconsin, by Ed Huyck | Nelson |
| ear, by Lou Harry | Make it real: the basics of stage makeup, by Janet Flora Marc |
| A warrior with her pen: playwright Melanie Marnich creates her own realities for the stage, by Laura C. Kelley September | Theatrical space: a meeting place for actor and audience, by John AhartOctobe |
| Observations | Theatre careers |
| After the fall: why theatre is as important as ever, by Jeffrey | Be a student again: training for teachers, by Orla Swift Februar |
| Sweet | Different kinds of theatre classrooms: summer study programs, by |
| Classics, move over: what's best in New York is new, via Chicago, by | Orla Swift Februar |
| Jeffrey Sweet | For the love of theatre: summer stock internships and |
| Engaging with the times: a look back at British theatre and its society, | apprenticeships, by Orla Swift Februar |

40 DRAMATICS • MAY 2002

